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ARCHITECTURAL ILLUSTRATIONS
OF
KETTERING CHURCH, NORTHAMPTONSHIRE.

THE DRAWINGS AND DESCRIPTION BY

ROBERT WILLIAM BILLINGS.

THE ENGRAVINGS BY

GEORGE WINTER.

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ARCHITECTURAL ILLUSTRATIONS

OF

KETTERING CHURCH.

KETTERING, although in itself a town of small importance, being merely the focus of an agricultural district, is celebrated by the share it justly claims in the formation of the present system of Missionary Societies, in the year 1792. When we contemplate the vast stride onward to the universal reign of peace, resulting from the labours of these societies, and reflect upon the countless millions who have been, and will be, by their consequences, brought within the pale of Christianity, we must indeed admit, that upon the most vital point of our earthly sojourn, Kettering is a place of no little consideration.

Under the Saxons, its name was Cytringham—at a later time, Kateringes; in the Domesday Survey, (1066,) it is spelt Cateringe, and in the 1st of Richard I. Ketering. The name appears to be all upon record relating to it, until the latter period, (1189,) when the township, together with the church and mill, was confirmed to the Abbot and Convent of Peterborough, who held it until the dissolution of monasteries, by Henry VIII., (1538.) It then reverted to the Crown, and was granted to William, Lord Parr, Governor of Rockingham Castle, the 35th of Henry VIII., (1544.) At a later period, (the 43rd of Queen Elizabeth,) 1602, the premises were in the hands of Sir Edward Montague.

The revenues of the Church, or rather of the Rector of Kettering, are derived from a distinct manor, or part of the town, adjoining the Rectory on the north side of the Church. These were in 1254, (38th of Henry III.,) valued at the thirty-five marks, (£11. 13s 4d) from which a pension of three marks was deducted for the Sacrist of Peterborough. Again in 1535, (26th of Henry VIII.) the value was £37. 3s 11d, minus a pension of forty shillings per annum, to the Abbot of Peterborough, and 10s 7d in “procurations and synodals.” The present nett annual value is £786.

Anthony Burton, who was Rector in 1565, with the consent of Bishop Scambler (of Peterborough,) demised the Rectory, Parsonage, and Mansion House of Kettering, for “fourscore years,” with all pastures, commons, leets, courts, rents, tithes, &c. from the determination of a former lease, on

September 1, 1622, at the annual rent of £36., and by another lease, in 1569, (11th of Elizabeth,) the same Rector granted the premises to Edward Watson, from 1722 to 1802, at the yearly rent of £40. The patronage of the living came to the Lords of Rockingham, Northamptonshire, after the dissolution of monasteries; and the present patron is the Honorable Richard Watson, of Rockingham Castle.

Kettering is an excellent specimen of the churches peculiar to the district in which it is situate, having lofty spires, with comparatively stunted bodies, so that the former appear at a distance, as though they were isolated buildings. From the great comparative height of the spire under notice, the body of the church looks so small, that even architects are astonished at the deception, when they look around the really spacious interior. The vast proportion of these churches bear strong evidence of having been erected by the same designers or workmen; thus, the string-courses of Kettering give all the varieties found upon the neighbouring churches.

The masonry of the Nave and Chancel, excepting the South Aisle of the latter, called "Mr. Sawyer's ile," the western compartment of the Nave on the South side, together with the windows and quoins, is of rubble work, and in no way harmonizes with the beautiful workmanship of the Tower and Spire. This is generally characteristic of the Northamptonshire churches. Internally, the Tower masonry, immediately below the Spire corbelling, is rough; but all above the commencement of the Spire is perfect, as a specimen of carefully wrought work.

Stone of two distinct colours, (the Tower being darker than the Spire,) although of the same quality, has given rise to the supposition, that the two portions are of different dates; but there is no change of style to justify the supposition. It is generally supposed that the stone is from Weldon, (nine miles N. E. of Kettering,) but the Report of the Commissioners, with reference to building the Parliament Houses, has this remark: "Kettering Church, 14th and 15th centuries. Of a Shelley Oolite, fine grained, the greater portion resembling Barnac Rag. The Tower and Spire in perfect condition. The body of the Church in parts slightly decomposed." The Churches at Stamford and Peterborough Cathedral, are built of Barnac Rag, which appears the same as was used at Kettering.

Proportionally, the Tower and Spire are of equal heights, the former being by measurement, from the floor of the Nave to the Parapet, (see Plate III,) 88 ft. 9½ in. and the latter, by the following dimensions, along the inclined side, calculating the Spire as terminating in a point, 88 ft. 8 in.; but this does not include the vane.*

* The Spire, two feet below the necking, and the vane, are the work of 1839. Anciently the termination was of ornamental iron-work, surmounted by a cock.

	ft.	in.
The Base moulding - - - -	5	
Wall, to the first Crocket above the Parapet - -	9	0
The first five Crockets and four Spaces - -	11	3
Seventeen Spaces and Crockets above, (at 3 feet) -	51	0
One Crocket and Space above, (6 inches more) -	3	6
The upper Spaces and Crocket - -	4	0
Above the top Crocket to the Necking - -	5	0
Necking, and Cap ornament - -	2	6
Space above, if brought to a point - -	2	0
Total	feet 88	8 inches.

The Parapet and Turrets being above the springing of the Spire, take so much off its apparent height, and give the Tower the appearance of being too large a proportion ; but this is merely a question of taste. The diminishing lines of the Spire are perfectly straight, or rather were so, before several parts were cramped with iron, a few years back ; but even now, by placing the eye so as to catch the edges of the lower and upper Crockets, all the intervening ones can be seen in a right line. It has recently been considered, that the diminishing lines of spires generally, were necessarily slightly curved outward, to produce the effect of a right line upon the eye ; and that, were the lines perfectly straight, an appearance of inward curvature would be the result. Doubtless, the entasis, or swelling line, peculiar to some columns of Greek and Roman Doric, or what is called the Tuscan Style, occurs in many spires, but wherever it is the case, the mark is so strong as not to be mistaken.

When we regard the height of the Spire, and its diameter, the small substance of its walls is somewhat surprising, being only six inches ; but this is not the case until the Spire has attained the height of 9 ft. 5 in., from its base, where the thickness (see the section on Plate XIV.) is 14 inches.

The diminution of this wall, at 4 ft. $4\frac{1}{4}$ inches above the base, according to the measurement on Plate XIV, (being perpendicular internally,) - - -	$5\frac{3}{8}$ inches.
Diminution of the $11\frac{3}{4}$ inch course of masonry above the opening on the South side, also perpendicular internally -	$1\frac{3}{8}$
„ at the Crockets by measurement - -	$1\frac{3}{8}$
Leaving for the thickness of the Spire wall - -	6—making 14 inches.
The diminution of each side of the Spire is about $1\frac{3}{10}$ inches in 12 ; thus	
1 inch in 88 ft. 8 in. is - - -	$88\frac{9}{12}$
$\frac{3}{10}$ of an inch in 88 ft. 8 in. is - - -	$26\frac{7}{12}$
	<hr/>
	$115\frac{1}{4}=9$ ft. $7\frac{1}{4}$ in. or
one quarter of an inch more than the half diameter of the Spire.	

Much objection is raised, as regards fitness of design, to the *castellated* appearance of the loop-holed turrets and battlements, represented at large, in

Plate XV;* but whatever may be the correct judgment upon the matter, it must be admitted that they are exceedingly picturesque.

Plate II. has the Section of the Tower and its floors. That marked (*b*) is elsewhere mentioned as an introduction (during the 17th century,) for the singers' gallery. The second floor (*c*) was for bell ringers, and communicates with the roof of the Nave, through an opening in the panelling of the east wall. There is no communication with the aisle or Chancel roofs, but by ladders. The third floor (*d*) has no apparent original use, but is now used for the clock and chime-barrel. The fourth floor, (*e*) supported by massive Corbels, is the belfry, and above this, at the base of the Spire, (*f*) are large beams or Corbels for suspending the bells during repairs.

Kettering peal has long been celebrated, both for its chimes and bell ringers. Recording the feats of the latter, four inscriptions are attached to the wall. The first of these (dated 1729,) states that the eight ringers completed the "Grandsire tripples," of 5040 changes, in three hours and eighteen minutes. This statement, it seems, was doubted by some envious persons, as the next inscription, thus complains: "Since it was asserted that our first | performance cou'd not be ru | ng in less than three hours and a half | for an experiment, and before sk | ilful judges on y^e 12th of April | 1731 y^e whole peal of 5040 | was completed at 30 changes each | minute, in 2 hours, 48 minutes, | by the persons ∞ | underwritten." After this, the eight names follow.

The last inscription in marble states, that the ringers performed the 5040 changes in three hours and ten minutes, on May 4th, 1840. To this statement the following *poetic* effusion is affixed:—

"Ye ringers all who prise,	Your health and happiness,
Be sober, merry, wise;	And you'l the same possess."

It has been stated that the whole of the bells were cast at Kettering; but from the following inscriptions it will be seen that the four first were from Bromsgrove, Co. Worcester.

The first, or small bell (*ε^b*), has on it a shield charged with the Cross Keys, and the inscription, "Peace and good neighbourhood, 1714, R. S."

The inscription on the second (*φ*), is, "At the sound of my voice let the people rejoice. R. S., 1714;" and on third (*γ*), is, "Richard Sanders, of Bromsgrove, made us all, 1714."

The fourth (*α^b*), has, round the neck, "Bryan Hull, Gent., 1714. T. Eayre, Horo;"† and on a circular rim inclosing a shield charged with a bell, is "Richard Sanders made this bell."

The fifth (the oldest of the peal *ν^b*), is thus inscribed, "Non vox sed

* The peculiarly English habit of name-cutting, is of no modern origin, as the battlements here testify; thus there is W. F. 1630, T. Dison, 1636, and W. D. 1728.

† This is one of the Clockmaker's family; the date of the clock is 1756, "T. Eayre, fecit."

votum non musica Cordula sed Cor, 1630. .†.†." The date, 1761, is also engraved on this bell, which most probably denotes the date when the chimes were completed.

The sixth (c), has "Thomas Eayre, of Kettering, Founder, anno domini 1732. Omnia Fiant ad Gloriam Dei."

The seventh (d), "+ I. H. S. Nazarenus Rex Judcorum Fili dei miserere mei—Gloria Patri filii et spiritui sancto—Tho: Eayre, fecit anno dom. 1722."

The eighth bell (e^b), was "Re-cast by voluntary contributions, 1832. William Cook and John Robinson, C. Wardens. + Glory to God on High. W. and I. Taylor, Founders, Oxford and Bideford, Devon."

The parish registers commence with the year 1637. In 1665 and 1666, between July 18th and May 20th, are entries of the deaths of seventy-eight individuals from the effects of the plague, which it will be recollected ravaged London previous to the great fire of 1666. At the ancient n. w. termination of the town (near the Goose Pasture), was the depôt for provisions during this period; and a water trough was placed near, in order that the money paid for food might be passed through it to prevent contamination.

PLATE I.—THE GROUND PLAN.

Unfortunately there are no known records of this church, and the styles of its architecture are, consequently, the only means of approximating its date. There appears to have been a Church here before the present building, because Ranulph de Ferraris was incumbent in 1225. It may be briefly described as now consisting of a western tower, a nave, with aisles and north porch, and a chancel, with north and south aisles to the western portion. The eastern part of the chancel (beyond the aisles,) and the north door-way under the porch, (coloured dark), belong to a church of the early decorated period (about 1300,) and all the rest of the building is of the perpendicular period, between 1450 and 1500.

Proportionally, the aisles are very wide, being nearly equal to the nave, and the chancel is unusually large, being more than three-fourths the length of the nave. Scarcely any of the buttresses are opposite to the columns internally; and, in fact, are rather ornamental than otherwise, because there is no lateral pressure from the roofs. The tower is placed considerably more to the n. w. than the church, (about 3° 12').* The porch is placed about as much in the opposite direction, but the position of the latter is to be accounted for by the entrance to the churchyard, with which it is in a line. The tower and spire were built

* The line of the body of the Church is about 15° out of due east and west, the north face bearing to the west. (See Plate I.)

before the nave, as appears from the walls of the latter portion blocking up part of the detail of the eastern buttresses (in the church). These are decorated exactly in the same manner as externally, and in fact finished as if the tower was intended to be isolated. The sill course of the nave mullions has never had the mouldings worked, a peculiarity which we have not noticed in any other ancient specimen. On the north side, as shewn in Plate IV, the blocks are chamfered to the shape of the mullion, but the south windows are left roughly squared, as is the modern practice, until the completion of the other parts. Neither have the transoms of the latter windows been finished, and the battlements, which are worked in those of the north side, are here left in outline.

The references to the Plan are as follows :—*a* an early decorated doorway under the north porch before mentioned ; *b* the eastern portion of the chancel next to the preceding in point of antiquity ; *c* the tower ; *d* & *e*, mark the lines of variation between the positions of the church and tower ; *f* is the great western doorway, now used merely as a communication with the belfry ; *g* is a four centred arch doorway in the south aisle ; and *h* a doorway in the north wall of the chancel of the decorated period. This doorway was formerly nearer the east end, and was placed in its present position when the Ionic screen was introduced. A portion of the window above (see Plate XIII), was blocked up to admit of its insertion ; *i* is the tower staircase, which terminates under the s. w. turret in the manner shewn by Plate XV. At *k* are the stairs to a room over the porch, and at *l* a staircase (blocked up), which led to the rood loft ; *m* is an octagonal pedestal attached to the s. w. column of the nave.

There was a Chantry Chapel in this Church, “founded and maintained by the inhabitants, and partly by the rents of lands and tenements given by the copy of court roll, to find a stipendiary priest, called the morrow mass priest, to sing there for ever.” It was valued by the Commissioners (2 Edward VI.) at forty shillings per annum, from which 17*s.* 2*d.* was deducted “in rents resolute.” This Chapel was most probably the north side of the chancel, where the piscinæ attached to the altar, (see Plate XVII,) and two niches for statues remain. The south aisle was called “Mr. Sawyer’s ile,” and it is probable from this, that he built it, as, according to Brydges (Hist. Northampton.), the family have resided here for many generations. The oldest monumental inscription, and, indeed, the only one having any pretensions to antiquity, is a small brass in the south wall, with “cuts” of Edmund Sawyer, his wife, and family, 1630.

PLATE II.—LONGITUDINAL SECTION.

The floor of the Nave is still about its original level, but that of the Chancel has been altered to an inclined plane rising towards the modern altar

table. All the arches of the Nave and Chancel, and the doors and windows of the old Church, are two centred. The doorways of the lower staircase and the windows generally are four centred, but we have some exceptions to this in the windows of the north Chancel aisle, and the east end of the South aisle, which are *three* centred; amounting, in fact, to the disuse of the pointed arch. (See Plates V and XIX.)





The only serious irregularity in the internal arrangement which appears on the Section, is in the brackets of the Chancel roof, which are not equidistant, nor are they over the columns or the points of the arches.

Behind the Chancel arch is a doorway, marked *a*. From this to the staircase, marked *l* on the Plan, was the platform to the rood loft. Of the Screens which separated the Chancel and its aisles from the Nave, we know nothing; but the following proves that there was another besides the rood screen. "On the back of the Screen dividing the north aisle from the Chancel, is the figure of a man with four daughters, and behind them a son and a daughter, and above them the following inscription:—‘Orate pro aiabus Willielmi Burgis et Johanne Alicie et Elizabeth, uxorum ejus et animabus omnium benefactorum suorum Amen.’ And under, ‘Whoso redis my name shall have Godys blessing, and our lady, And my wyfis do sey the same.’" (Brydges' Northamp. ii. 243.)

The remaining references on this Plate, are—*h*, half elevation, internally and externally, of the west Window, and *i* the Plan of its Mullion. Like the windows of the Nave the external transom is battlemented. As regards its general form the Mullion is the same externally and internally, but the hollow of the former is a chamfer internally.

PLATE III.—TRANSVERSE SECTION.

The Tower arch and west door are here represented as unencumbered by the modern fittings. The heights of the various parts are figured upon this Plate, but unfortunately, from the limits of the paper, a portion of the Spire has necessarily been removed to the side at *d*. The difference of level in the Nave windows is peculiar; for the south Windows, although of the same general dimensions, are sixteen inches nearer the ground than the northern ones. To hide this defect the south aisle roof is sloped towards the outer wall, in order to make the distance between the window heads and roofs of both sides nearly equal. The Roofs of the aisles to the Chancel are the only ones which seem to be in their original condition. (See Plate XVIII.) Both these roofs are similar in general design. Most of the timbers of the other roofs are of the date of the Church, but they appear to have been subsequently reconstructed. On one of the large tie beams of the Nave is a plate with the

initials  and on another in the South aisle, (cut in)  78, both of which would seem to date the alteration. On the lead of the latter roof in raised letters are  . The Nave was releaded in "1789, Rev. Jos. Knight, Rector. A. Hames, Sen., C. Thomson, Churchwardens. I. Goodfellow, Plumber."

The general dimensions of the old oak timbers are as follows:—Great beams 12×12 inches; wall plates, purlin and ridge pole, $8 \times 6\frac{1}{2}$; curved street, $12 \times 3\frac{1}{2}$; and the small rafters, 5 inches wide and 3 deep. It is in the plain blocks, or brackets, represented in Plate XVI, that the repairs of 1678-88 are visible. An idea of the originals may be had from those of the Chancel aisle, (see Plate XVII.)* The Nave roof was intended to be about two feet lower than built, as is evident from the ridge (c), with the trefoils cut off to the line.

PLATES IV, V, VI, VII, VIII.—WINDOWS.

Pl. 4. The Nave.—A, Section of the Sill and Transom; B, Mullion, and c, Half Mullion and Jamb.

Pl. 5. North side of Chancel; A, Mullion; B, Jamb; c, Sill and Transom, and d, the Label.

Pl. 6. Early decorated Window over the Chancel door. This specimen is probably unique, owing to the inversion of the main curves of the tracery; and certainly nothing can be more fantastic than the form of the upper tracery between these curves. A is the plan of the Jamb and Mullion, and B the Section of the Label.

Pl. 7. (Early decorated) at the east end. This is a beautiful example of carefully worked mouldings on a small scale, but for all purposes of effect is overdone: thus in the label, above twenty feet from the ground, are six surfaces, whose united dimensions are only two inches. A is the Plan of the Window; B Section of the Sill; c the Jamb and Mullion, and d the Label.

Pl. 8. South Chancel aisle Window. A the Mullion and Jamb; B the Sill, and c the Label.

PLATE IX.—DETAILS.

A. The Plan and Elevation of the Clerestory Window. This window, although simple, affords undoubted proof of system in designing. Thus the plan of the Mullion and Jamb is clearly divisible into five equal parts, and the whole width (or projection) of the window into nine parts, three to

* Some few of the bosses intersecting the ribs, in excellent style for the time, are left in the south aisle.

each division. Two of these parts mark the radius of the side curves; and the point where the segment of a circle, whose radius is the whole width of nine parts, cuts the second Mullion, is the centre of the connecting curve, forming the four-centred arch. *b*, is the Plan of the Nave columns, *c*, its base-mouldings, and *d*, the mouldings of the Capital. *e*, is the mouldings of the arch and label surrounding it, and *g*, represents the terminating ornament of the latter, which is the same on the north windows of the Nave. The Parapet of the Church generally is given at *f*.

PLATE X.—DETAILS.

A, and *B*, are the Tracery heads of the panelling on the Tower below the Belfry, and *c*, *d*, *e*, portions of the Tower string-courses. It is worthy of notice, as shewing the proportioning ideas of the ancient architects, that, although the string-courses, or rather the ornamental portions, appear of the same size, looking at the Tower, they gradually enlarge as they approach the summit; thus, the first or basement, is $13\frac{1}{2}$ inches, the second $14\frac{1}{8}$, the third $17\frac{1}{2}$, the fourth 19, and the uppermost, (under the Parapet) 22 inches. *f*, are the basement mouldings of the Tower. *g*, Buttress on the north side of the Nave. *h*, Capital and base mouldings of the Columns, north side of Chancel, and *i*, those of the south side.

The unusually flat appearance of the Tracery *B*, arises from the imperfection of the ogee head, which instead of comprising a complete circle, as in the small figure *a*, is shortened, thus,—draw the circle *b*, and within it a pentagon; produce another circle *c*, intersecting the points *d* and *e*, and this is the lower limb of the ogee. The upper segment *f*, completes the figure.

PLATE XI.—THE WEST FRONT.

Until a few years back, this view was obstructed by a large barn and other unsightly buildings; but these were removed by the public spirit of the inhabitants and others, who subscribed liberally, and formed on their site, a handsome grass plot, and carriage drive, with steps at its termination to the level of the Church. The only innovation upon the architecture of the Tower, was the necessary introduction of the dial, whose wooden face hides a large portion of the panelling. This defect might be entirely remedied at a trifling cost, by replacing it with a perforated or skeleton face of metal work, similar to some of the continental clocks.

PLATE XII.—THE WESTERN DOORWAY.

This form of doorway is peculiar to many of the Northamptonshire churches of the fifteenth century, although none are so large, or so much ornamented as Kettering. The prevailing feature is the inclosure of the arch

within a square head, and the repetition round the head of the upper string and panelling of the basement. An angel bearing a shield, formerly ornamented the sloping faces of each buttress.

PLATE XIII.—NORTH-EAST VIEW.

This is from the Rectory garden, and a license has been indulged in by removing the wall intervening between it and the Churchyard. The Church stands upon the summit of a gradually rising slope from the west, and nothing can be more perfectly rural than its appearance from the Northampton road, embosomed as it is, amongst the lofty trees which surround the eastern portion of the Churchyard.

As is usual with most of our old ecclesiastical piles, the basement of Kettering is nearly hidden by the increase of earth, resulting from the number of interments which have taken place during several centuries, amongst a population, averaging, during the whole period, some two or three thousand souls. Many of these have “done the state some service,” if we may judge by the number of tombstones commemorating Kettering men who joined the Duke of Montague’s regiment, during the suppression of the rebellion of 1745.

The Parapet all round the Church is of the same date, and excepting the Chancel, which has the old gurgoyles or waterspouts, the string-course marks a distinct change in the system of drainage, as shewn by the representation in Plate II, (at *k*), where the string is continued round a waterpipe. From west to east, the ground upon which the Church stands, has a slight ascent, and the basement masonry of the south side, instead of being horizontal, takes the level of the ground, which is unique at any rate.

PLATE XIV.—PLAN OF THE SPIRE.

Nothing can be more simple, or geometrically perfect, than the plan of Kettering Spire, when taken in connection with the ample counteraction to lateral pressure, formed by the tower walls, which, in proportion to those of the Spire, are as 4 ft. 5½ in. is to 6 in. or nearly nine times the substance. *A*, is the square of the Tower, and *B*, the diagonal of the preceding, being the square of the Spire. By this arrangement, one-half of the tower surface is gained as buttress to the Spire. *C*, are diagonal lines, produced from one side of the Spire, which, at the point where they cut the square, *A*, give the limits or square of the octagonal Turret, *D*. *E*, is the plan of the Turret at the base, with the passage through it, and *F*, the plan on the battlements. *G*, is the termination of the stair. *H*, the wall of the Spire at its base; and *I*, the wall after the commencement of the Crockets. *K*, is an opening in the Spire, at the base, shewn in the section, Plate II, (at *g*), and also in section on this Plate, at *K*.

PLATE XVI.—THE NAVE, LOOKING EAST.

This view is taken in the absence of modern improvements, such as pews, galleries, stoves, gas-fittings, &c. The walls appear to have been generally painted in distemper, or body colour work; for, in recently rubbing down the walls of the north side, preparatory to a general whitewash, portion of a painting, representing St. Christopher, was laid bare. This represents the Saint in a scarlet coat and cap, ornamented with cross keys, (see Plate X, *h.*) a green mantle over the coat, and light azure trowsers, studded with gilt leaves, (quatrefoil, Plate X, *i.*) An angel is holding his right hand, and a dog is against the left leg. The costume is finished by the wallet, with gilt escalloped shells, and the pilgrim's crook in his left hand.

Near the Chancel arch, (now rendered useless by the gas), is a brass chandelier of thirty lights, suspended from the ceiling by ornamental iron work, having a dove in the centre. This was "the gift of Mrs. Margareta Jackson, wife to the Right Rev. the Lord Bishop of Kildare, 1775." Adjoining the chandelier in the Chancel wall are two brass plates, one of which is a memorial of the Soame family (1742,) and the second "A memorial of what moneys have heretofore been given for the use of the poor."

The whole body of the Church is filled with pews, which completely hide the bases of the columns, and in addition to these are a comely array of galleries, which fortunately from the great width of the aisles, leave the upper part of the columns clear.

The west compartment of the nave is filled by the singing and organ gallery, formerly upon the lower floor of the Tower. Its railings are still left in the lath and plaister partition, separating the Tower from the Nave. It should be mentioned that the lower floor of the Tower was placed there at a comparatively modern period (about 1650) for the singers, and more recently the present gallery was erected. If this lower floor is necessarily a fixture, why not take the organ and singers back to it, and elevate the bell-ringers to the second floor, which is their proper position? The eastern like the western end has suffered, and in the place of the old altar-table with its accompanying sedillia and piscinae, we have a Roman Ionic composition, and the sides of the Chancel wainscotted in character. Then, again, to hide the altar fittings from the exterior, a portion of the east window has been blocked up by superannuated tomb-stones. Perhaps the greatest disfigurement of the interior was the despoilment of the Chancel Arch of its mouldings and columns, making it perfectly plain; and next to this is the mischief committed by the modern glaziers of the Nave, who were allowed, in order to have regular squares, to cut away all the internal half of the tracery cusps.

PLATE XVII.—VIEW ACROSS THE CHANCEL, AND

PLATE XVIII.—THE SOUTH AISLE OF THE CHANCEL.

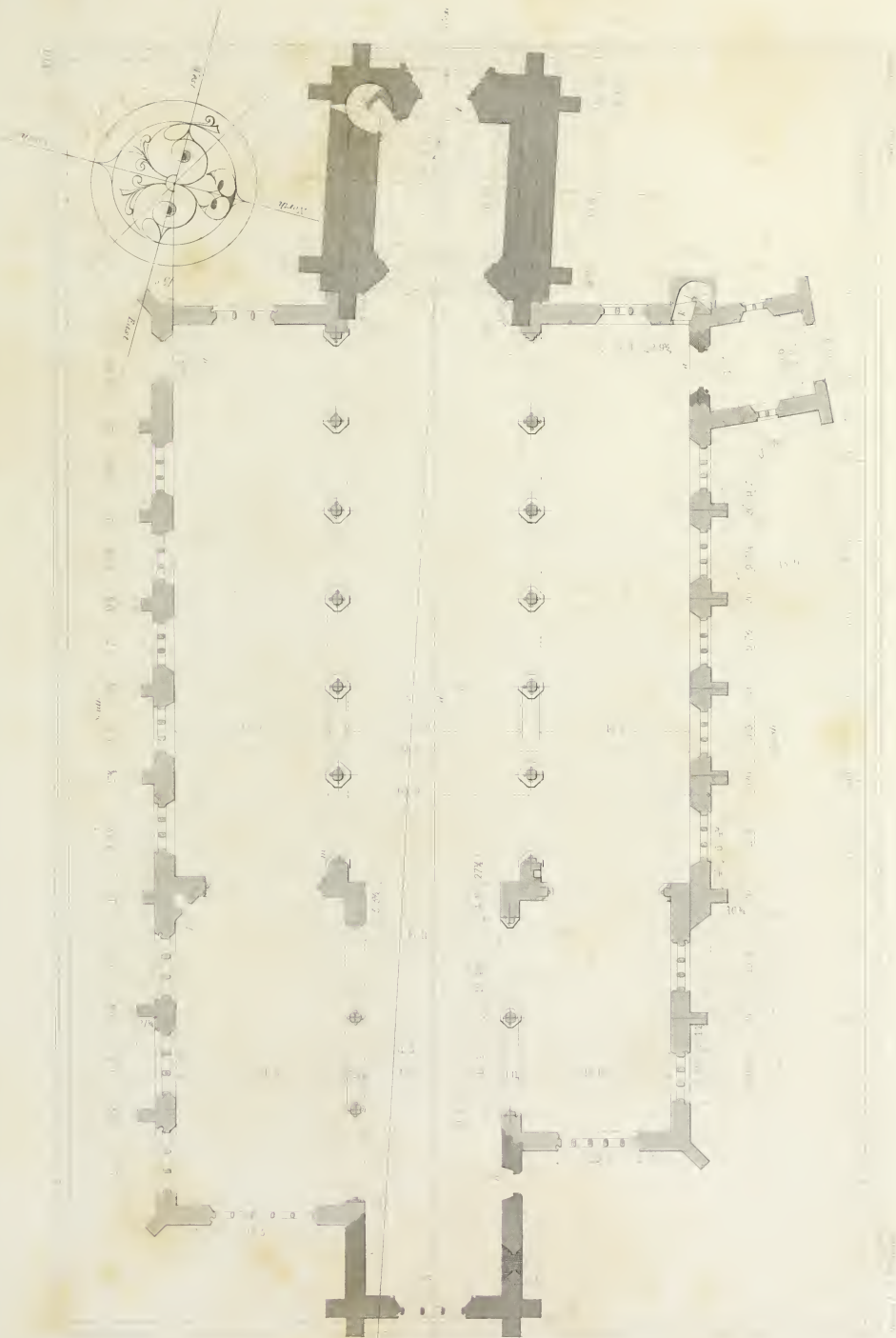
The latter Plate represents the part already mentioned as Mr. Sawyer's aisle, and with the exception of the roof brackets, which have disappeared, is tolerably perfect. Brydges' (*Hist. Northampton.*) states, that there are in most of the aisles "broken portraits of Saints and Bishops," but all the old glass, excepting a few fragments in the aisles of the Chancel, has disappeared. The only portion of any importance is in the central compartment of the north-west window, the squares of which are ornamented with the flower shewn in Plate X, (*g*). A portion of this glass has been taken out to admit two beautifully drawn heads, with an imperfect black letter inscription round them, thus, "Virgo do dignia potice b. esto," and the name of Thōs. Bloxhall.

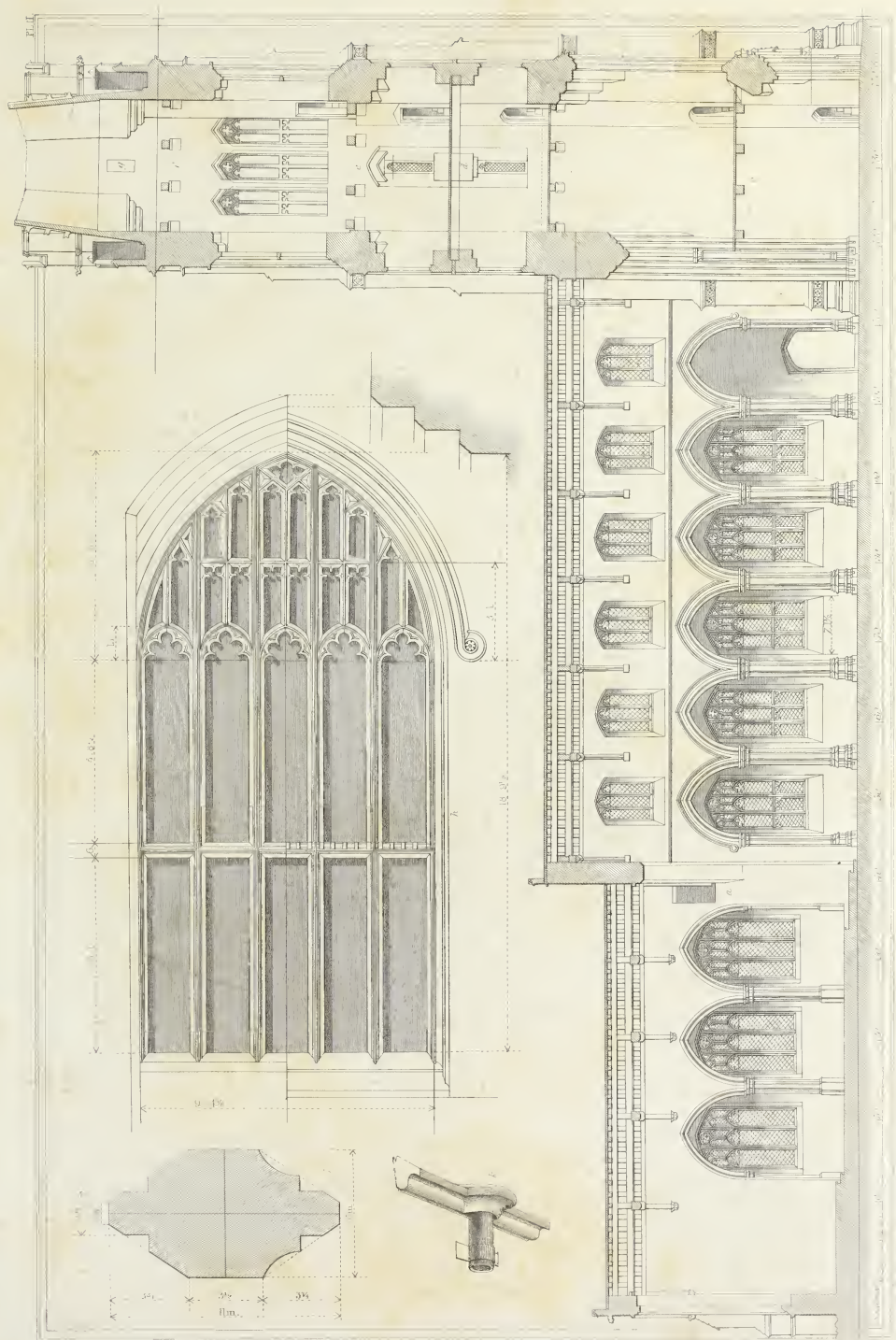
In the north aisle are two reliques, but neither have any claim on the score of beauty. One is the iron-bound parish chest (see Plate XVII.) and the latter (see Plate XVIII.) is an old reading desk, with the covers of two books chained to it, as books were in days of yore, before they were so easily multiplied as now. In the corner of the south aisle is a large box, used as the clergyman's vestry, and the north aisle is used as the parish vestry, not even separated from the Church by a screen. The first of these disfigures one aisle, and the last abuse ought to be remedied, for the amiable discussions which parochial matters sometimes engender, are no fit themes for a temple devoted to religion.

PLATE XX.—THE NORTH PORCH.

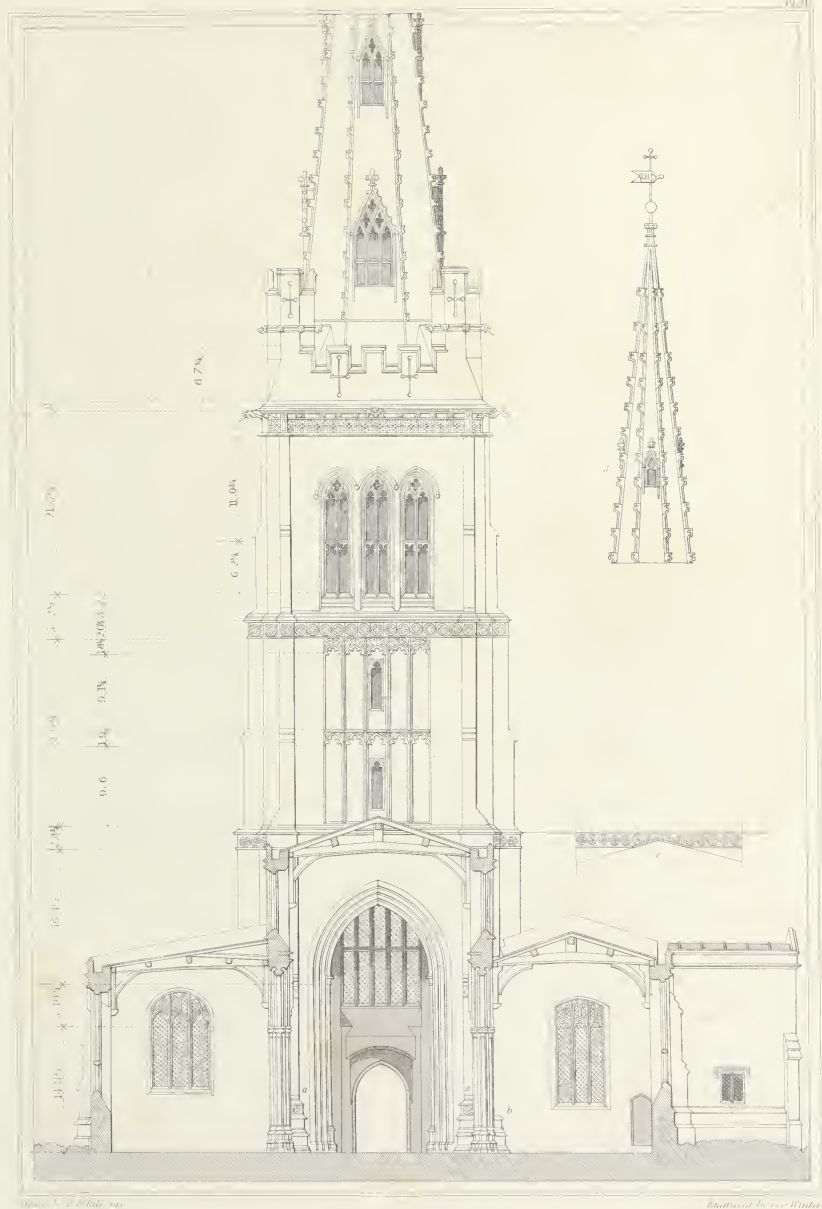
Above the doorway, (the columns of which have been cut away to fix some modern gates), are three vacant niches with shields beneath. The central shield is vacant, the others are charged, one with two keys in saltire, and the other with two swords in saltire, emblematical of St. Peter and St. Paul, the patron saints of the Church, and the same patterned shields were (according to Brydges), over the gateway of the ancient parsonage house, but both the gateway and house have disappeared. One of the shields (within a quatre-foil) is built into the garden wall of the present Rectory. A cross formerly ornamented the gable of the Porch, and its socket still remains, as do those of the crosses formerly on the gables of the east end of the Nave and Chancel.

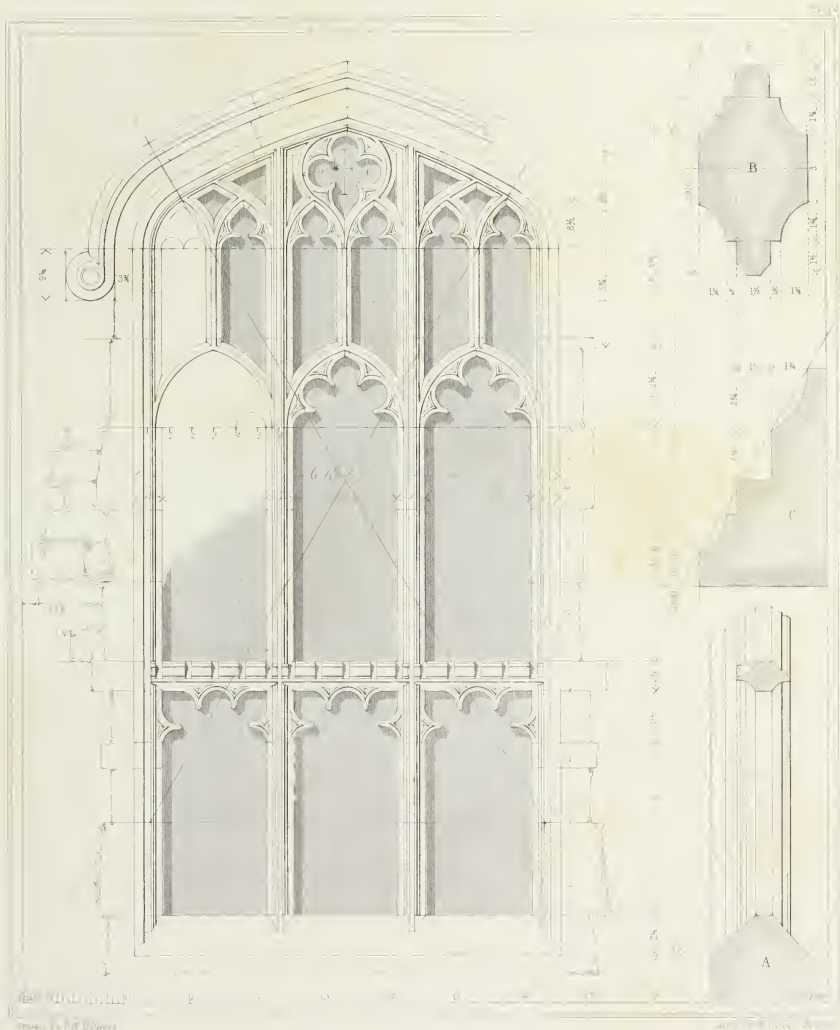
There is a room above the Porch, lighted by a small square-headed window in the west wall, with a staircase from the Church, (Pl. I. *k*.) This is supposed to be the apartment formerly occupied by the morrow mass priest of the Chauntry Chapel; but, alas! how changeable are all things in this transitory world—it is now the "Register Office" for gas consumed in the Church.





Architectural Drawing of a Gothic Church Interior
 Showing a Cross-Section and a Plan View
 The drawing illustrates the interior of a Gothic church, featuring a detailed cross-section and a corresponding plan view. The cross-section (top) reveals the structural complexity of the nave, choir, and apse, showing the arrangement of piers, arches, and the vaulted ceiling. The plan view (bottom) provides a clear layout of the church's footprint, highlighting the nave, choir, and apse, along with the placement of the altar and choir stalls. Dimensions are meticulously noted throughout the drawing, providing a precise scale for the structure.



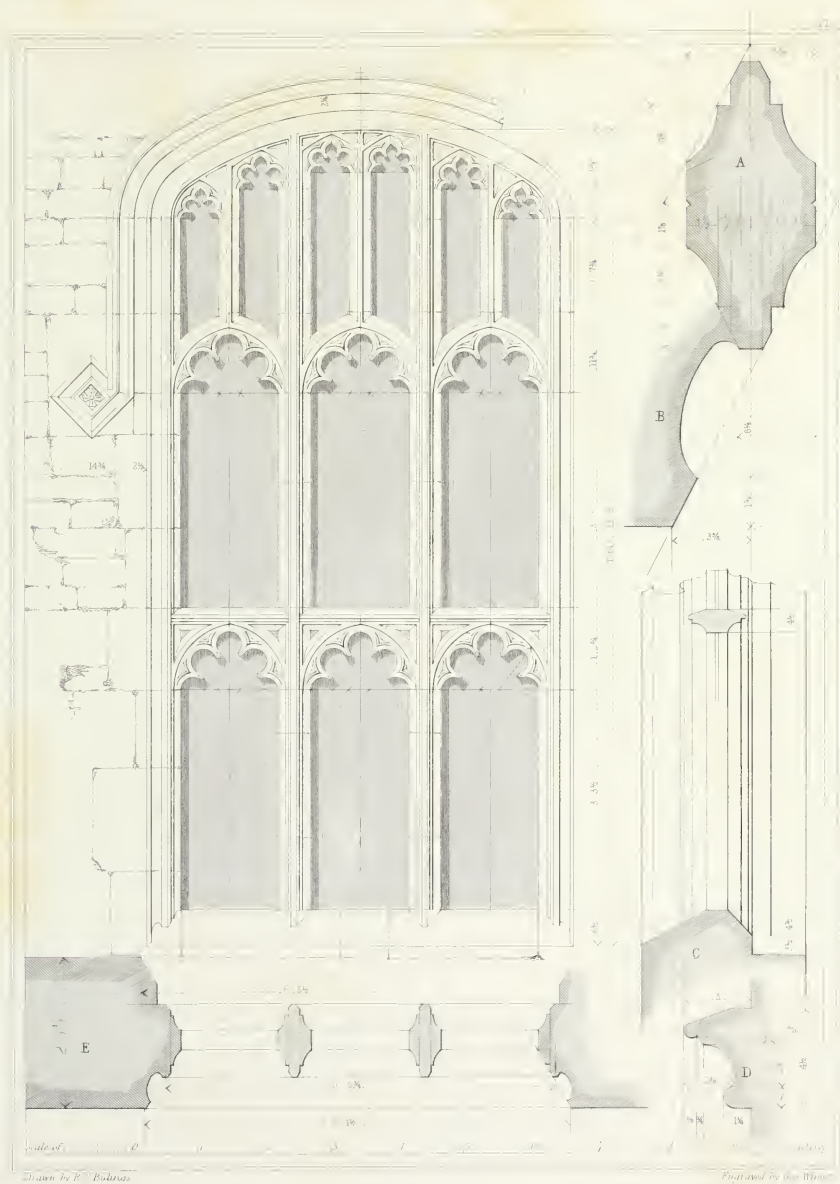


Architectural Drawing of a Gothic Window

Architectural Drawing of a Gothic Window

Architectural Drawing of a Gothic Window

Architectural Drawing of a Gothic Window



Drawn by P. B. Roberts

Engraved by Geo. Wallis

THE
 ARCHITECTURAL
 DRAWING

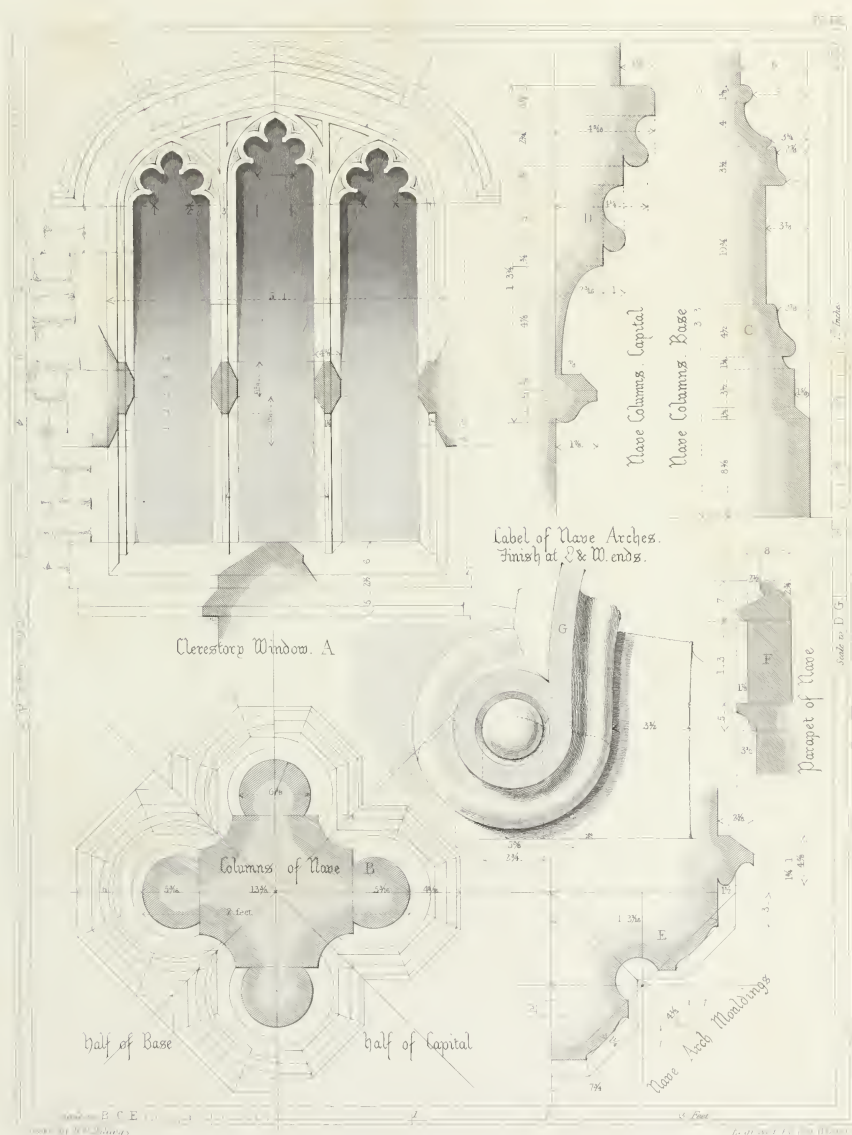
Illustrated by P. B. Roberts





FIG. 1. Gothic Window and Tracery.

Tracery and window details from the same.



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ST. ANDREW'S CHURCH, GLASGOW.

Engraved by J. G. Thompson. Published by J. G. Thompson, Glasgow.



Engraved by F. T. P. P. P.

Engraved by J. H. P.

THE WEST ENTRANCE

Engraved by J. H. P. P. P.



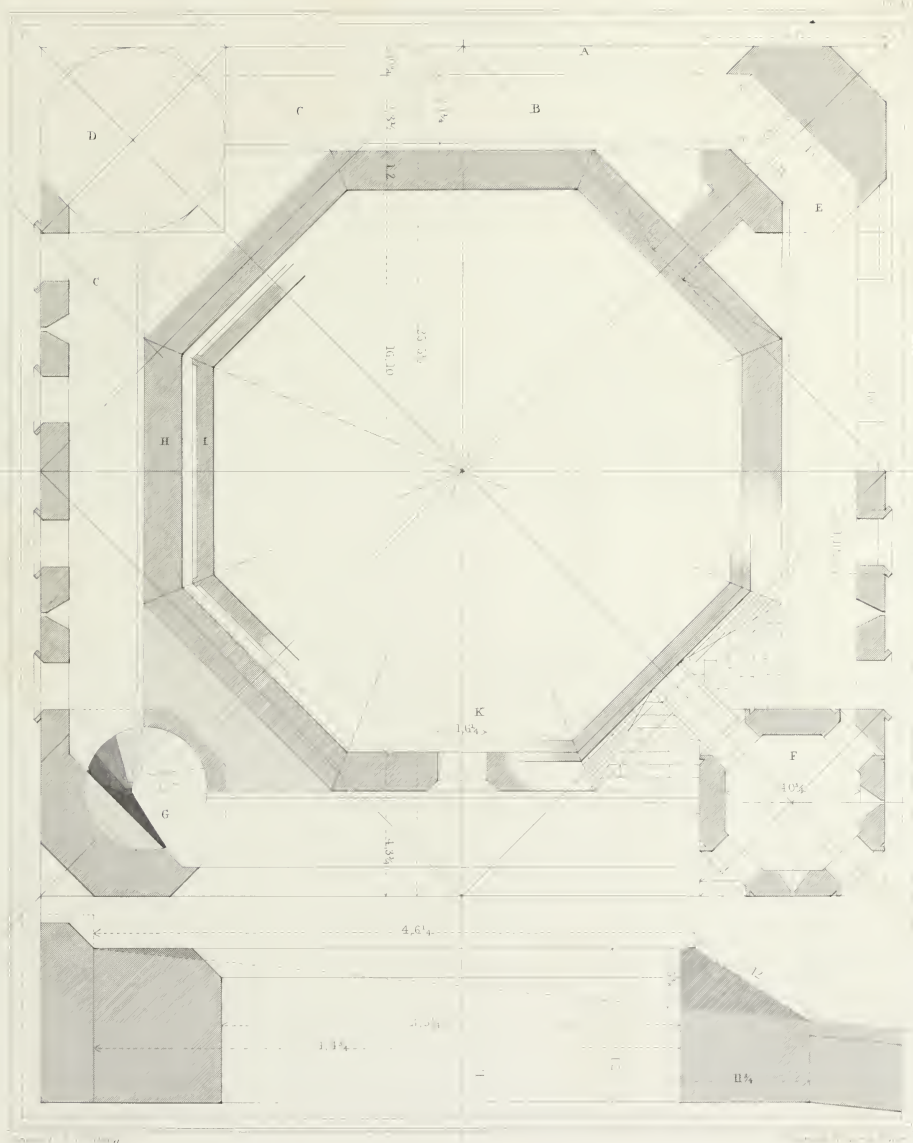
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W. & A. G. 1854



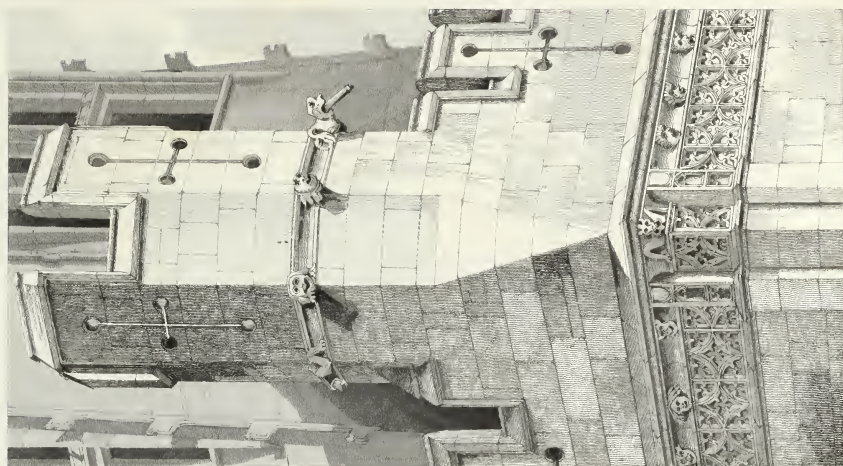


Fig. 1. — View of the building.

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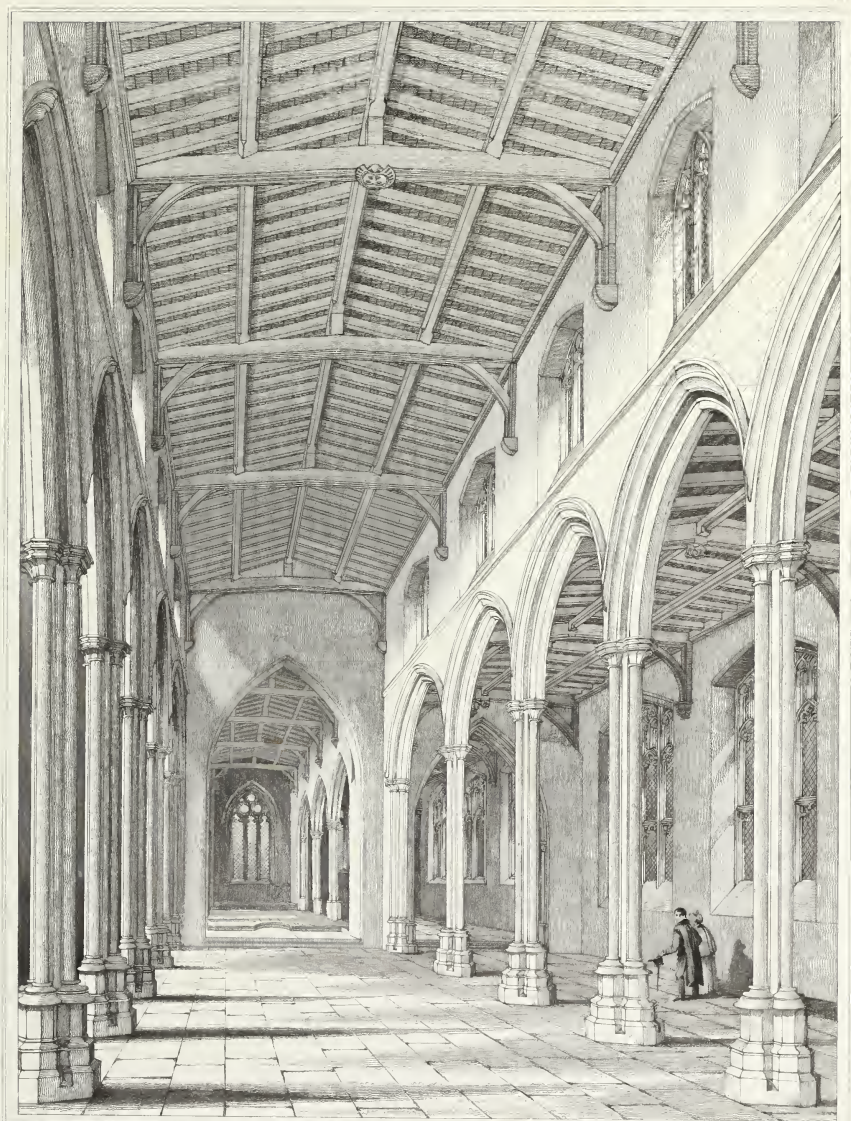
Fig. 1. — View of the building.



Fig. 2. — View of the building.

Fig. 2. — View of the building.

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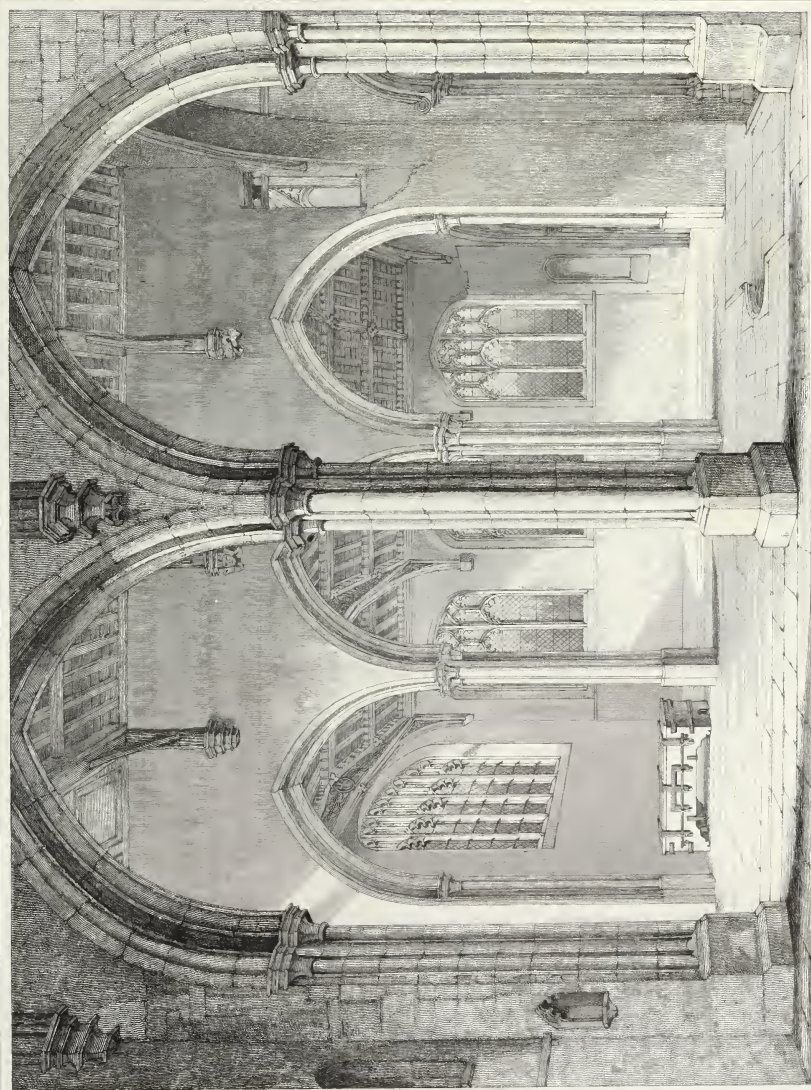
Monasterium in Friburg

Interius in monasterio

Monasterium in Friburg

Interius in monasterio

Monasterium in Friburg



Architectonische Details von Venedig

Capitolo di S. Maria della Salute

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View of St. John's Church

Engraved by W. H. Stiles

THE CHURCH OF ST. JOHN THE BAPTIST

CHURCH OF ST. JOHN THE BAPTIST

CHURCH OF ST. JOHN THE BAPTIST



Drawn by J. H. Latimer.

Engraved by John Adams.

THE SOUTH DOOR.

Engraved by J. H. Latimer. & J. Adams.



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